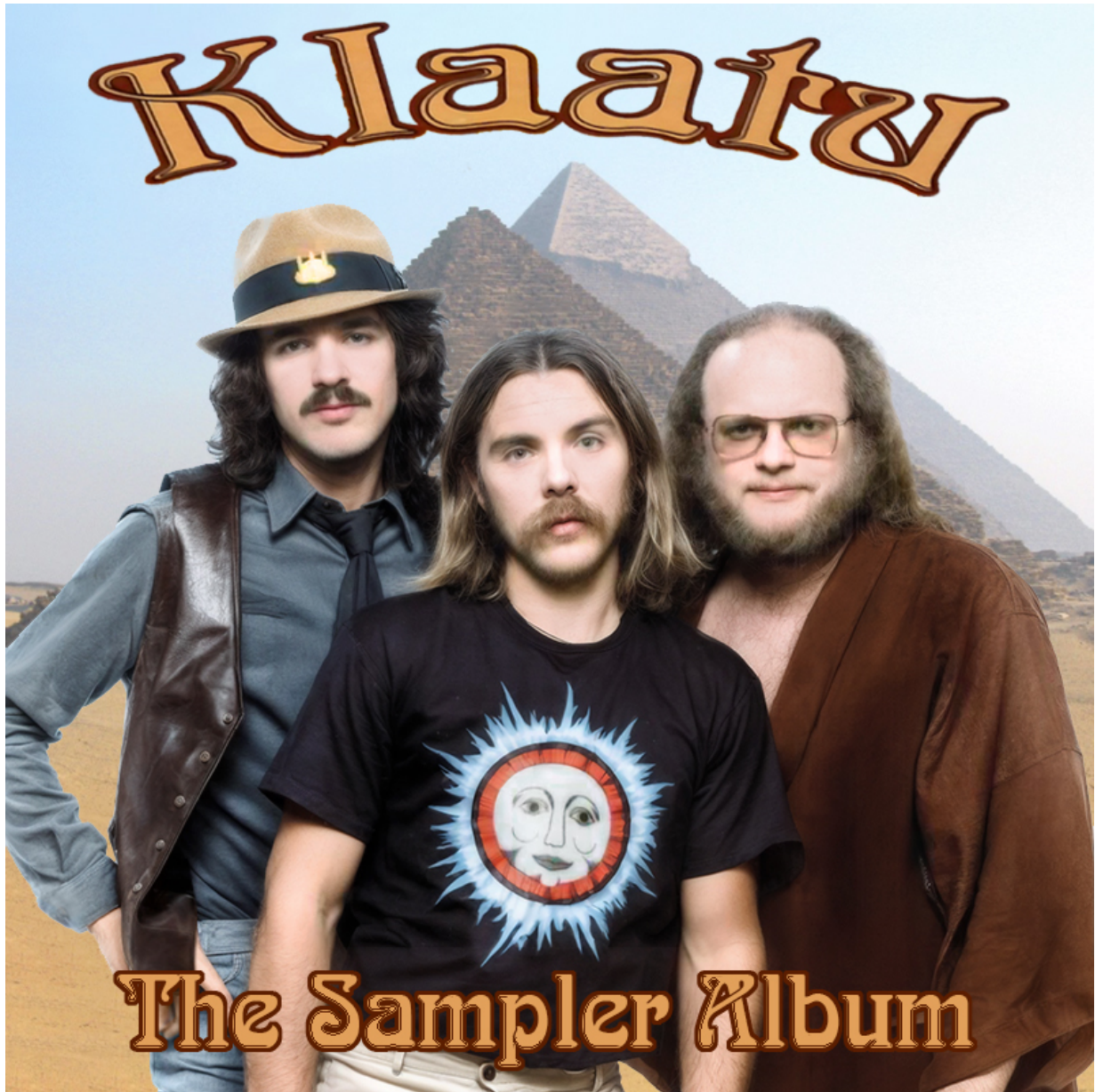


Klaatu - The Sampler Album - A Mike Solof Guest Post



Klaatu - The Sampler Album - A Mike Solof Guest Post

Hey once again kids,

Today I am pleased to present a sampler album by one of my favorite groups, not only because I love their music but even more so because I love their story!

If you've never heard of them before, that's perfectly okay. Many people haven't. But toss on this sampler and by the end I know you're going to be a fan.

I've included a story on their background as well as their Wikipedia info at the bottom of this PDF. It's a fun read so I won't go into detail much here, other than to say for their first few years, some people really thought the Beatles had reformed and put out a secret new album under the name "Klaatu."

Just one listen to this sampler and you'll understand why.

Their music is a wonderful mix of influences ranging from the Beatles as a group, to John, Paul, George, and Ringo as individual artists. But I feel safe throwing into that mix other great artists including ELO, The Move, Alan Parson Project, and even a little Bee Gees. All of these influences can be found throughout their entire catalog, but no more so than on their masterpiece (and first album) "3:47 EST." That's why this sampler draws most heavily from that LP. I've included in this sampler's mix almost all the songs from that album, but in various, live, studio, and remixed forms.

The band hardly ever performed live and only one soundboard recording exists, from one of their last reunion shows in 2005. I took a few of the songs from that show and removed the audience to keep with the studio nature of the other cuts.

So much incredible music...that's why I think you'll dig this sampler.

I had the pleasure to be friends with Terry Drapper, their drummer, vocalist, guitarist, keyboardist and co-songwriter. As a bonus, I've thrown in two of my old Beatles-A-Rama radio shows which Terry helped me out with. The first was my Rutles-inspired "history" of the band, and the second focused on the making of their first incredible album. I hope you like them!

Official YouTube videos:

California Jam : <https://www.youtube.com/watch?v=JKW18CQri6A>

Routine Day: <https://www.youtube.com/watch?v=wt-ZhP4Jnc0>

A cool bonus, "History of" and "The Making of Their First Album": <https://spaces.hightail.com/receive/wJzgLqfwuS>

Hope you enjoy this sampler and become as huge a fan of Klaatu as I am!

Michael

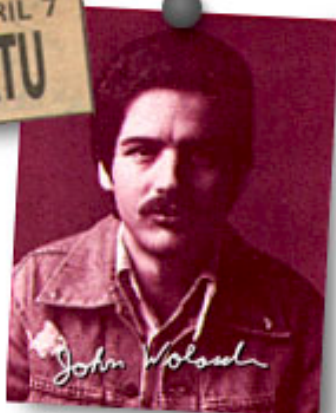
Tracklist:

- 01 Calling Occupants of Interplanetary Craft (Klaatu)
- 02 Anus of Uranus (Klaatu)
- 03 Sub-Rosa Subway (Klaatu)
- 04 Doctor Marvello (Klaatu)
- 05 We're Off You Know (Klaatu)
- 06 Sir Bodsworth Rugglesby III (Klaatu)
- 07 Around the Universe in Eighty Days (Klaatu)
- 08 Little Neutrino (Klaatu)
- 09 A Routine Day (Klaatu)
- 10 The Love of a Woman (Klaatu)
- 11 I Can't Help It (Klaatu)
- 12 True Life Hero (Klaatu)
- 13 Knee Deep in Love (Klaatu)
- 14 I Don't Wanna Go Home (Klaatu)
- 15 California Jam (Klaatu)
- 16 All Good Things (Klaatu)

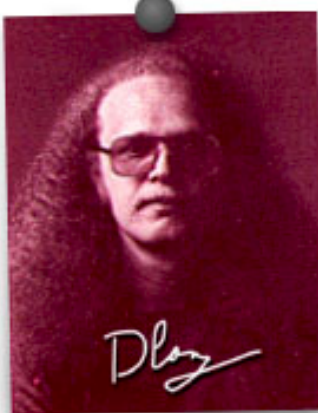
Bonus track: 17 Woman (Klaatu)



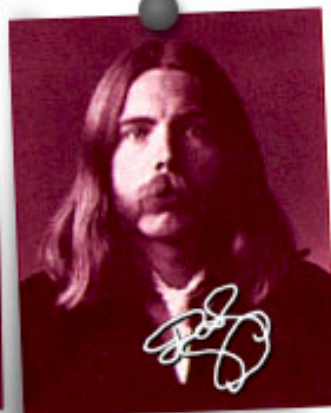
STARS
TONIGHT
WED. APRIL 7
KLAATU



JOHN WOLOSCHUK



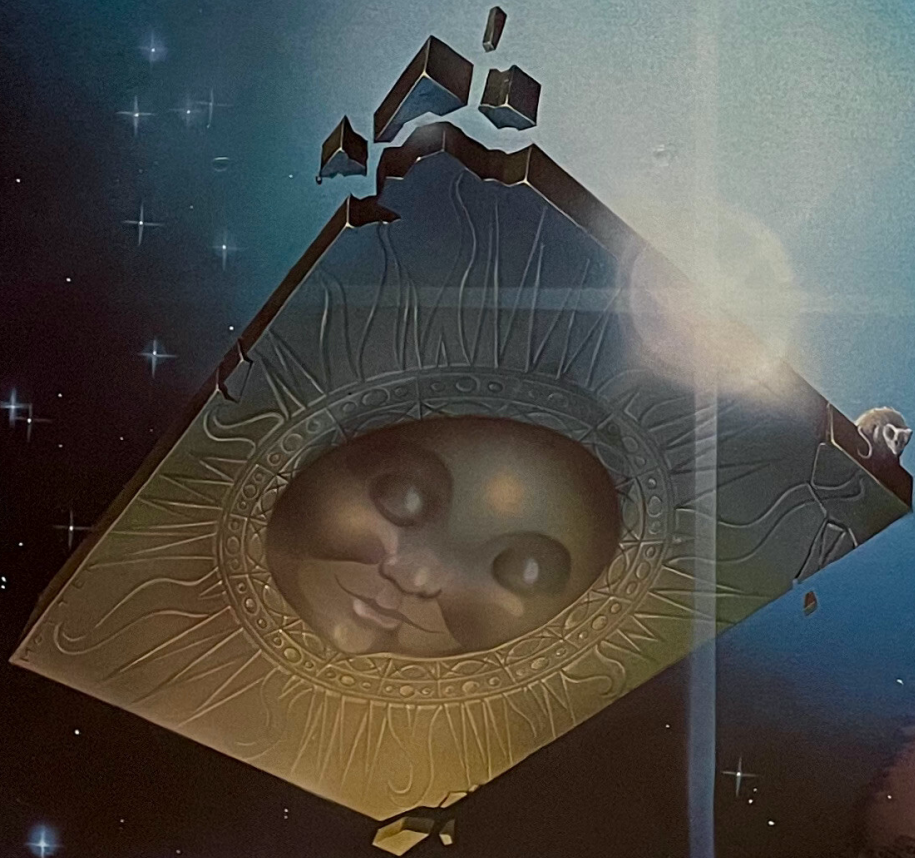
DEE LONG



TERRY DRAPER



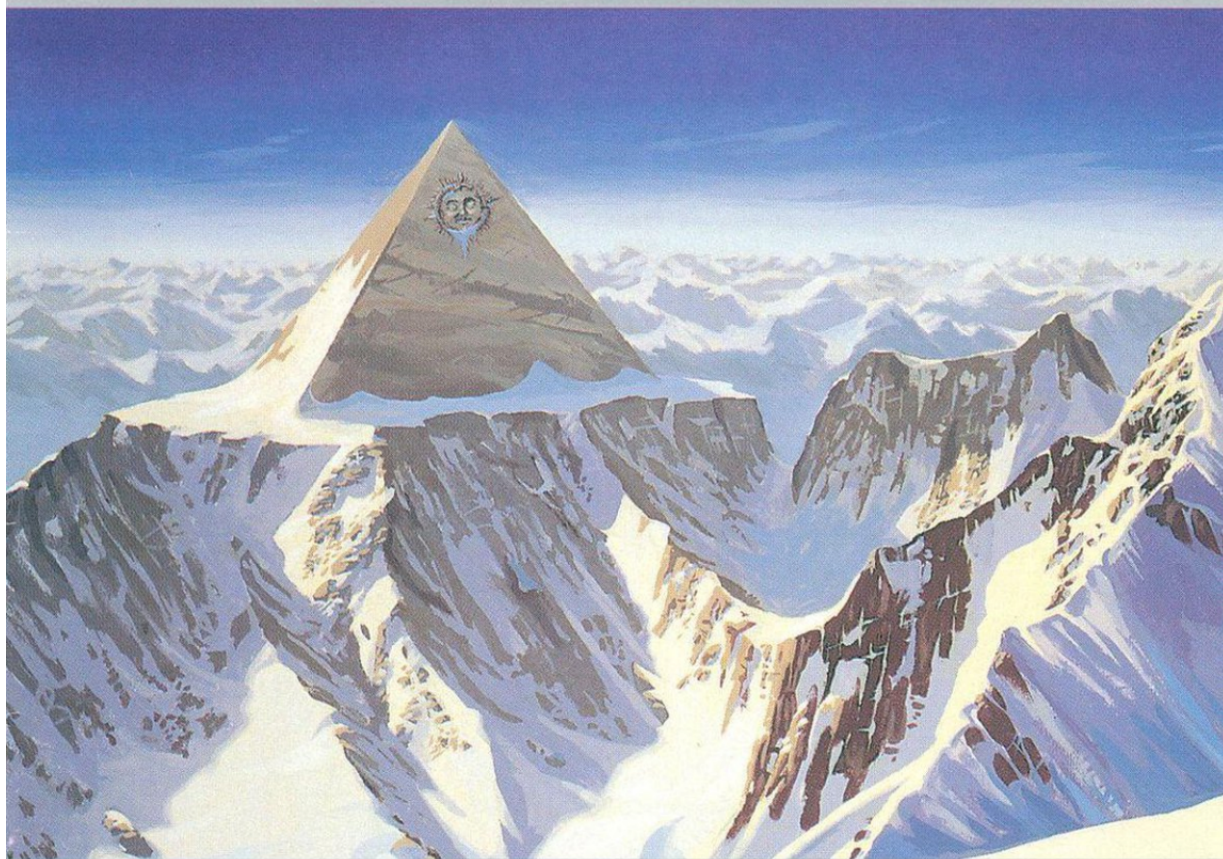
KLAASIC KLAATU



KLAMTV



KLAATV



PEAKS



Magentalane

Klaaitu



The Loneliest of Creatures

klaatu

We're Off You Know

Hope

Around the Universe in 80 days

Prelude - So Said the Lighthouse Keeper

Long Live Politzania - Madman



Could Klaatu be Beatles? Mystery is a magical tour

BY STEVE SMITH

Journal-Bulletin Staff Writer

Just before Christmas I listened to a refreshing new album that sounded incredibly "Beatlish." I checked the album, entitled *Klaatu*, for names or pictures of the musicians but there were none. All credits were given to Klaatu. Curious, I called Capitol Records and was told it was a "mystery group."

Who are Klaatu? That is the mystery. Their names are being kept secret by Capitol Records and Frank Davies, who handles the group's so-far clandestine affairs. The band will not submit to any publicity pictures (a Capitol press release says that "they want to be known for their music and not for whom they are"). They are rumored to be independently wealthy. Capitol claims to have no knowledge of the identities of the band members, but this raises a question: Why would Capitol invest in an "unknown?"

Klaatu's album brings back memories of the Beatles on every song, especially *Sub Rosa Subway*, a song about the building of the New York subway system, and *Doctor Marvello*, about a man with mystical powers.

Sub Rosa Subway sounds like 1968-1969 Beatles. The vocals are exactly like Paul McCartney's, the drumming like Ringo Starr's, and the guitar work like George Harrison's and John Lennon's.

Doctor Marvello sounds like George Harrison a la *Blue Jay Way* with the rest of the Beatles backing, complete with sitar and reverse tape effects.

Other songs have digs from the Beatles' past such as singing through fuzztones, "Yeah, Yeah, Yeahs" and unmistakable harmonies.

Capitol's stonewallers did disclose that the word Klaatu was taken from a 1951 science fiction movie, *The Day the Earth Stood Still*. In it Michael Rennie played a peace emissary from outer space named Klaatu.



HERE COMES THE SUN: Is this sun rising for the first time? Or did it rise once before when the Beatles arrived in the '60s? This is the front cover of Klaatu's first album.

In Canada the name of the album is called *3:47 EST* which is the time Klaatu arrived on Earth in the movie. (On the cover of Ringo Starr's album, *Goodnight Vienna*, Ringo is standing in the doorway of the spaceship next to the robot from that same movie.)

According to Klaatoons, the band's publishing company, Klaatu can also mean "been here before" (return?).

Looking up many words from the lyrics, I discovered they concerned secrecy, underground, renewal and revival.

A song on the album, *Sir Bodsworth Rugglesby III*, is misspelled on the back of the album cover so that it says Rubblesby. Defining bods, worth, rubbles, and by, Bodsworth Rubblesby could mean: "persons of importance born of quarrying." The

**The harmonies
are unmistakable**

he hesitated, laughed quietly, hesitated again and then said that everything "you've summarized is really pretty accurate all the way around" and that "everything that is there, can and will be identified even without, perhaps them, the people, being seen."

To add a final note of intrigue, Davies said there are many clues on the album about the band's identity, the biggest clue being a morse code message at the end of *Sub Rosa Subway* telling a lot about the band, the album and that song. (Davies has offered to give a Klaatu album and/or posters and buttons to the first person who can decode that message. Entries can be sent to Steve Smith in care of this newspaper.) Davies said that "when it is finally let known as to whom they are, your story will be interesting to look back on."

The album's musical and lyrical clues left four possibilities as to whom this mystery band could be:

1. The Beatles.
2. A couple of the Beatles with other people.
3. A Beatle-backed band.
4. A completely unknown but ingenious and talented band.

A single by the band was scheduled for release this week. The "A" side is *Calling Occupants of Interplanetary Craft* backed with *Sir Bodsworth Rugglesby III*. Also, their second album is due out in April. Their first album is hard to find, but may be ordered from record stores. WBRU-FM is the only radio station giving it any airplay so far. Whoever Klaatu is, their album was well worth waiting for.

Is it the Beatles? You are welcome to draw your own conclusions — and if "Yesterday" is here, "Let it Be."

Beatles were first known as the Quarrymen.

In *Sub Rosa Subway* there is a mention of, first, New York City and then, Washington. The Beatles first arrived in the United States in New York City and played the Ed Sullivan Show and Carnegie Hall, then they played the Washington Coliseum.

The whole album is about magic, mystery and touring, and true Beatles freaks know that. *Magical Mystery Tour* was the only album the Beatles considered a failure. Could *Klaatu* be their answer to that?

But is this really the Beatles?

I finally reached Frank Davies, Klaatu's "sort of manager," in Toronto. He said he could not tell me who was in the band. I asked him if it was the Beatles or whether they had anything to do with Klaatu. First, he gave me a flat "No" and said that the only Beatle connection was "inspirational." But when asked if any of the Beatles played on the album,



"People found out we weren't The Beatles and that came back to haunt us":
The curious case of the band whose career was derailed by a rumour

Features

By [Ian Ravendale](#) ([Classic Rock](#), [Prog](#)) published 7 October 2025

They were The Beatles – or so a million record buyers thought in 1977

THE STORY OF KLAATU:

It was one of Capitol Records' most mysterious releases. The record, cryptically titled *3:47 EST* in Canada, but just bearing the band's name for international distribution, carried no information about the group, no photos, no songwriting credits. The band were called Klaatu. But, for a time, rumour had it that they were another, far more famous, band entirely...

Released in August 1976, [the Klaatu album](#) earned several enthusiastic reviews. Canada's *Record Month* called it "a terrific concept album", while *Trouser Press* said it was "an impressive sci-fi answer to Bowie". But the reviews didn't translate into sales, and it looked like *Klaatu* was headed straight to the bargain bin.

Then, on February 17, 1977, a feature headlined 'Could Klaatu Be Beatles? Mystery Is A Magical Tour', written by Steve Smith, a young journalist working for Rhode Island daily newspaper the *Providence Journal*, changed everything.

"We used to get a bunch of albums to review. If they weren't reviewed they went in a pile, and if you wanted anything you grabbed it," Smith tells *Classic Rock*. "I saw the Klaatu album, took it home and listened to it. It had Beatle-sounding stuff, so I started researching. And couldn't get any answers."

The main question Smith wanted an answer to was simply: why did the album sound so much like the Fab Four? "It struck me almost immediately," he says. "The track *Sub-Rosa Subway* is completely Beatlish."

In his 1977 review, Smith wrote that the song's vocals are "exactly like [Paul McCartney](#)", the drumming "like Ringo Starr's" and "the guitar work like [George Harrison](#)'s and [John Lennon](#)'s". *Doctor Marvello*, said Smith, sounded like *Blue Jay Way*-period George Harrison, "with the rest of The Beatles backing". Other songs had "digs from [The Beatles](#)' past, such as singing through fuzz effects, 'Yeah, Yeah, Yeahs' and unmistakable harmonies".

The sleeve of Ringo Starr's 1974 solo album *Goodnight Vienna* had the drummer standing in the doorway of the spaceship from the 1951 film *The Day The Earth Stood Still*, next to the giant robot and dressed in the outfit that actor Michael Rennie wore as Klaatu, the alien peace emissary in the film. Smith wondered if the name of the band was a clue in itself.

Summing up (and hedging his bets), Smith concluded that this mystery band could be: 1. The Beatles. 2. A couple of The Beatles with other people. 3. A Beatles-backed band. 4. A completely unknown but ingenious and talented band.

Smith contacted Capitol Records for more information but got nothing. "Capitol told me they didn't know anything. I didn't believe them. You don't just sign a band blind. They said they'd signed these guys through Frank Davies, who'd released them on Daffodil Records in Canada."

"I'd recorded and produced two or three of the Daffodil artists at [Rush producer] Terry Brown's studio in Toronto," Davies says today. "He played me two or three of the Klaatu tracks and I told him he didn't need to play me anything else, I wanted to sign them. My label was centred in Canada, and what I would do with my artists back then was go out and put together a US deal, or deals around the world. I played the tracks to Rupert Perry who was head of A&R at Capitol Records in the US. He loved them and said he'd like to sign the band."

But Klaatu weren't going to go down the tried and tested route. "The guys wanted to try a new approach," says Davies. "They wouldn't do photos, or interviews, or have a bio. I was cool with that. It was different. They weren't going to play live, either."

"We were three unknown guys from Toronto and didn't want the focus to be on us as individuals," says Klaatu vocalist/bassist/keyboard player John Woloschuk. "We really wanted the music to be the focal point. Also, we knew that the music we wanted to record couldn't possibly be replicated on stage by three people."

For his article, Steve Smith asked Frank Davies whether Klaatu were The Beatles. "No," Davies replied. Smith then went through some of the 'clues' he'd found and Davies told him vaguely that he's "pretty accurate".

"I was definitely playing coy!" Davies says today. "By this time the album had been out six months. We did have some great press on it, but it had only sold seven or eight thousand copies in the US. We'd reached a point where we thought the first album was over, and the band had already started working on the second, which was shaping up beautifully. Then Steve's story was published and all hell broke loose sales-wise."

Klaatu formed when John Woloschuk began working at English producer/engineer Terry Brown's Toronto Sound Studio in September 1974. Brown heard and liked the demos Woloschuk had made with guitarist Dee Long and signed them to his

production company.

Drummer Terry Draper joined in February 1975 and the trio began recording what became the *Klaatu* album in studio downtime. "Terry Brown was our engineer and co-producer," says Draper. "The fourth member of the band. He made us sound fabulous. The album was recorded over three years. We all had regular jobs so we used to record in the evenings and late at night."

With the full album recorded and ready to go, Frank Davies signed Klaatu to Capitol. "They didn't know who we were," Woloschuk confirms, adding: "They signed us on the strength of hearing the first album. It was Frank that swung that deal on those conditions. They must have believed in the music enough to take a chance."

"Capitol never got to meet the band," says Davies. "Rupert [Perry, A&R] went along with the conditions because he wanted the band. He said that he at least had to meet them and watch them sign the record agreement. I told him he didn't have to because I'd warrant that they were signed to me, my label and my production company. 'The lawyers will be involved – my lawyers, their lawyers. They're signing to you, through me and that's that.'

"It took a little while, particularly when we got to Capitol's Business Affairs. It was one of those things where you needed to have the confidence with the music. Which I did. Island had previously put out a one-off single and I had other labels interested. I said: 'If you don't want them under these conditions, don't sign them.'"

Capitol took the chance and started sending out Steve Smith's review all over the world. The gamble of signing the band paid off, and the rumours generated by Smith's article soon began to take on a life of their own.

"We were in England, recording," remembers Terry Draper. "Somebody told us about The Beatles rumour, and we all had a good laugh and went back to work. When we returned to Canada, it went ridiculous. *Cashbox*, *Billboard*, all the magazines, everybody was talking about it. It went around the world via the United Press agency. We didn't know what to do. Frank started having to field the calls. "Everybody who was making money – including us – was quite delighted that we were selling records and people were talking about us. So, did we want to come out of the closet, squash the rumour and stop record sales? The whole anonymity thing was to have private lives, be a normal person, still make music and millions of dollars. That was the goal."

As the story gathered momentum, more Fab Four-related clues began to emerge. "Everybody investigating the story found out I used to work for EMI Records in

London, who The Beatles were signed to," remembers Davies. "They then found out that Terry Brown had been an engineer at Olympic Studios in London, and they starting putting all these little pieces together, with Capitol ending up with the record."

Meanwhile, AM and FM radio in Providence began to play tracks from the album and they interviewed Smith on air. Other stations caught on to the story, and within weeks Klaatu were being played all across the US. The band themselves were keeping out of the rumour mill and beaver away on their second album, *Hope*.

"At that point we didn't know how much impact it was going to have on our career," says Woloschuk. "It was a global thing. I'm not sure how many pressing plants Capitol had assigned to the [first] album but they had to go into emergency mode. They didn't have enough copies to go round and missed a lot of sales. It turned into a monster that was beyond our power and control."

"All sorts of press did interviews with Rupert Perry," Davies continues. "They didn't believe that Capitol didn't know who the group was, which added to the situation. 'This record label is sinking money into this band, so they must have met them. So there must be something behind this...'"

By now the 'Klaatu – are they/aren't they?' rumours had reached The Beatles and their inner circle. Tony Bramwell was one of The Beatles' childhood friends and had worked closely with them and manager Brian Epstein during the 60s.

"People started saying that Klaatu sounded Beatley, and Capitol would neither confirm nor deny it," says Bramwell. "Capitol in America weren't that bright at the time. They were being coy about it and hoping people would be taken in. I thought: 'What the bollocks is all this about?' I was working for Polydor Records in 1977 but still also doing promotions for the individual Beatles, so I knew what they were doing – and knew that Klaatu wasn't them."

Frank Davies was originally from the UK and had worked for Parlophone in the 1960s. After the Klaatu story hit, he received a postcard from his former EMI colleague Paul McCartney, on which the ex-Beatle said he was "having a laugh watching all the rumours swirling". Capitol continued to stoke the flames by placing an advert in the music trade magazines with a picture of the sun from the *Klaatu* album cover and the slogan 'Klaatu is Klaatu'.

"It was a weak way of denying the rumour," says Woloschuk. "There was never any intention of milking the rumour on our part. We were trying to hold on to our anonymity, though. We were young and idealistic and thought we could weather the storm. Which turned out to be incorrect."

At the height of the media storm, Klaatu and Terry Brown were in the UK working on *Hope*, a cosmic-themed concept album that had its orchestral parts recorded over three afternoons at Olympic Studios with the London Philharmonic Orchestra. Because of the ongoing sales of the *Klaatu* album, Capitol put back the release of *Hope* by several months. "We were delighted," says Draper. "It gave us more time to finish it."

Several months after the Klaatu story had broken worldwide, over at the *Providence Journal* Steve Smith had seen the light. He'd done some digging and had located an former girlfriend of one of the band. "She said: 'If you'd contacted me a couple of months ago I'd have told you the truth! But now I think it's funny.'"

Dwight Douglas, the Programme Director of WWDC-FM radio station in Washington DC, took a more academic approach to unmasking Klaatu. He visited the Library Of Congress and discovered that the songs from the album were copyrighted not to Lennon, McCartney, Harrison or Starkey, but to Draper, Long, Woloschuk and his then songwriting partner Dino Tome.

"When people found out we weren't The Beatles, they thought we'd perpetrated the rumour and duped them," recalls Terry Draper. "And that came back to haunt us."

"The whole world resigned themselves that we weren't The Beatles," says Woloschuk. "*Rolling Stone* magazine gave us their 'Hype Of The Year' award!"

Released in September 1977, *Hope* was Klaatu's most ambitious and mature work and went on to sell a respectable 400,000 copies. But despite this, the writing was clearly on the wall for the band.

"We got some great reviews on the *Hope* album," says Frank Davies. "But for every great review, we'd get a newspaper article saying: 'Hoax!' or 'Scam!' and a lot of negative press. We'd release an album and it would go virtually unnoticed. We couldn't get arrested, no matter what we did."

Klaatu's third album, *Sir Army Suit*, had cover drawings by artist Hugh Syme of a group of people that included the three Klaatu members, along with Frank Davies, Terry Brown and his wife and the Queen. "We buried ourselves among other people," says Draper.

"Capitol were now asking us to do interviews, so our names became known to them," adds Woloschuk. "With every successive album they wanted to open the door a little bit wider."

Capitol picked up the option for a fourth album, on the condition that it was

recorded in Los Angeles with a producer of the label's choice. Chris Bond, who had produced *Rich Girl* for Hall & Oates and also had success with The Knack, was brought in and used his own preferred musicians on many of the tracks rather than Klaatu themselves.

"We resisted it," says Davies. "He was trying to make a pop album. It didn't work."

The result, 1980's *Endangered Species*, credited to Long, Draper and Woloschuk for the first time, was released in the US but then withdrawn. After the success of the first Klaatu album, it would have been logical for the label to suggest the band ramp up their inner Lennon and McCartney and make another Beatle-esque record. But they didn't.

"They never asked us that," Woloschuk says. "If anything, they wanted us to sound more American. They told us they wanted us to write songs that could be played live. They wanted us to go on a radio tour, which we did in Canada, and the album did moderately well here. In the States they buried the album."

"There was someone in Capitol's marketing department who didn't like the band at all," says Draper, "and when the album was about to ship he said: 'If I have to promote this album, I quit!' So Capitol didn't market the album, and let it die so this fella would stay."

Surprisingly, the Klaatu/Capitol relationship didn't end there. "Rupert Perry is a very nice man, and he felt bad because he'd coerced us into coming to LA, working with a producer, hiring some strange musicians and then not promoting the record so it died a death," says Draper. "So he allowed us to do a fifth and final album with Capitol, for Canada only and not recoupable."

Klaatu's final album, *Magentalane*, released in 1981, was made on a shoestring budget on the condition that they played live to support it. Bringing in three musicians from the newly defunct fellow Canadian band Max Webster, Klaatu went out and played shows first as support to Prism and then headlining smaller venues.

"We toured for nine months and had some fun, but couldn't make the leap from the bars to the seated venues," says Draper. "We filled our gigs every night because people came to see the novelty act that was once thought to be The Beatles."

The song *Knee Deep In Love* from the *Endangered Species* album was a Top 40 hit in Canada, but the romance between Klaatu and the US was well and truly over,

and the band split in 1982.

These days, the former members of Klaatu are very open about their Beatles influences. "I'm probably one of the biggest Beatles fans in the whole world," says John Woloschuk, "but we did try to branch out into other influences, like [10cc](#), for example."

"If you're going to steal – or learn – you steal from the best," says Terry Draper. "Nobody's going to steal from a bad band."

True to the philosophy that made – and then broke – them, the former members of Klaatu are still involved in music. Terry Draper and Dee Long release solo albums, Draper oversees Klaatu's catalogue and remastering. John Woloschuk occasionally performs in a band with friends, and administers Magentalane Music to look after Klaatu's business affairs.

"From the nineties until now, there's been a big resurgence in interest in Klaatu," says Frank Davies. "They held a convention in 2005 here in Toronto for Klaatu fans. People came from all over the world. The band played unplugged and the crowd loved it."

"Our fans tend to be extremely loyal," says Woloschuk. "They stick with us even though there hasn't been any new Klaatu product out for decades. There are some younger fans who weren't born when Klaatu was around."

Steve Smith has mixed feelings about the whole Klaatu experience. "I feel kind of bad about what eventually happened when they got poo-pooed," he says. "After it came out that they weren't The Beatles, nobody wanted to hear it any more. I thought they were a really talented band. To this day I still like them. *Hope* is a fantastic album."

"To engineer the press furore that happened was way beyond our level of intelligence," concludes John Woloschuk. "Nobody could have planned that. We were the victims to the rumour."

"I see the gold records on my wall and I know what we accomplished. We got very good at what we were doing. It's a shame that we weren't allowed to have a place in the music industry workforce. We were forced out of it."

Terry Draper passed away on May 15, 2025. This feature originally appeared in Classic Rock 245, published in January 2018.

Wiki Info:

Klaatu (band)

Klaatu	
 Klaatu (2005) Left to right: John Woloschuk, Dee Long, Terry Draper	
Background information	
Origin	Toronto , Ontario, Canada
Genres	Progressive rock psychedelia pop space rock
Years active	1973–1982, 1988, 2005
Labels	Daffodil , Capitol , Attic , Klaatunes
Past members	John Woloschuk Dee Long Terry Draper
Website	klaatu.org

Klaatu (/ˈklɑːtuː/) was a Canadian rock group^[1] formed in 1973 by the duo of John Woloschuk and Dee Long. They named themselves after an ambassador, Klaatu, from an extraterrestrial confederation who visits Earth with his companion robot Gort in the film *[The Day the Earth Stood Still](#)*. After recording two non-charting singles, the band added drummer [Terry Draper](#) to the line-up; this trio constituted Klaatu throughout the rest of the band's recording career.

In Canada, the band is notable for several hits, including "California Jam" (1974), "[Calling Occupants of Interplanetary Craft](#)" (1976), and "Knee Deep in Love" (1980). In the U.S., "Calling Occupants" [backed with](#) "[Sub-Rosa Subway](#)", was a minor double-sided hit and their only chart entry, peaking at No. 62 in 1977.

Internationally, the group's pop-influenced style of [progressive rock](#) has led to them being known as the "Canadian [Beatles](#)".^{[2][3][4]}

Musical style

Klaatu has variously been described by critics and journalists as [progressive rock](#),

^[3]^[5] [psychedelic pop](#),^[6] [pop rock](#),^[2] and [space rock](#).^[7]

The band's combination of [pop](#) and progressive/[art rock](#) has often been compared to [the Beatles](#), the guitar-rock of [Queen](#), the electronic music of [Wendy Carlos](#), the light pop sound of [10cc](#), and the orchestrated ballads of [the Moody Blues](#) and [Electric Light Orchestra](#).^[2]^[8] British music magazine *Shindig!* praised the band's "otherworldly brand of progressive pop".^[7]

Early releases

The band, initially a studio-only duo of Woloschuk and Long, released the singles "Anus of Uranus/Sub-Rosa Subway" and "Dr. Marvello/For You Girl" on [GRT Records](#), in 1973, before being taken under the wing of [Daffodil Records](#) and its president [Frank Davies](#). With Terry Draper added to the line-up, the singles "California Jam" and "True Life Hero" followed. These early singles credited Dee Long as a writer of several tunes; the others (including "Sub-Rosa Subway", "Dr. Marvello" and the hit single "California Jam") were credited to "Chip Dale," a collective pseudonym for Woloschuk and frequent co-writer Dino Tome. "California Jam" hit the Canadian Top 40, peaking at No. 36, and Klaatu, though they played no live dates, promoted their music by making a television appearance in Canada on the [Keith Hampshire](#)-hosted show *Music Machine*. By 1975, Davies, along with producer [Terry Brown](#), landed the band a deal with [Capitol Records](#) in the United States.

First three albums and Beatles rumours

Their first album, [3:47 EST](#) (named *Klaatu* in the US as Capitol Records' executives found the original title too obscure), was released in September 1976, in North America. The band elected to include no photos, no individual musician credits, and no biographical information in the album package; all songs were simply listed as being written and published by "Klaatu." (Note that this collective writing credit covered songs earlier credited solely to Long or to the team of Woloschuk and Tome – even though Tome was not actually a member of Klaatu.) The album was met with moderately positive reviews, but by Christmas of that year, sales had stalled.

In 1977, an article published in the [Providence Journal](#) by journalist Steve Smith speculated that *3:47 EST* could actually be a release by a secretly-reunited Beatles recording under a pseudonym, leading to widespread rumours.^[9] These rumours were fueled by a number of factors, including the fact that their album was released by Capitol Records (also the Beatles' label in North America), the lack of artist and producer credits or photographs in the album packaging, Klaatu's avoidance of public performances, and the fact that the group's vocal and musical style was reminiscent of the Beatles.^[10] In addition, [Ringo Starr](#)'s 1974

album [*Goodnight Vienna*](#) had featured cover art with Starr appearing in place of the character [*Klaatu*](#) from the movie [*The Day the Earth Stood Still*](#).^[11] The album as a whole had a [*Beatlesque*](#) sound. Subsequent to the Beatles rumour, the songs "[*Sub-Rosa Subway*](#)" and "[*Calling Occupants of Interplanetary Craft*](#)" became minor hits for Klaatu in 1977. "Calling Occupants" was covered by [*the Carpenters*](#) that same year, becoming a Top 40 hit worldwide.^{[12][13]}

While all this was happening, Klaatu were in England, recording their second album. They were somewhat aware of the situation with regard to the rumours, but did not take them entirely seriously – possibly because [*NME*](#) famously published an article on the Beatles-as-Klaatu theory under the title "Deaf Idiot Journalist Starts Beatle Rumour." Meanwhile, Capitol Records tried to take advantage of the rumours by issuing ambiguously worded statements that failed to make the band's identity entirely clear. The rumour was disproved when Dwight Douglas, program director at [*WWDC*](#) in Washington, D.C., checked the records at the [*U.S. Copyright Office*](#) and uncovered the band members' real names.^[14]

The band's second album [*Hope*](#), released in 1977, included orchestral contributions by the [*London Symphony Orchestra*](#). [*Sir Army Suit*](#), their third album, is notable for the track "Silly Boys", which contains the entire lyrical portion of their single "Anus of Uranus" – a song later re-recorded as "Anus of Uranus" for their first album – [*backwards-masked*](#) interspersed between the "Silly Boys" lyrics. For both these releases, the band continued their policy of not including any individual names of band members in the credits, nor did they play any live shows or make any public appearances to promote these albums.

Animated film project

In 1977, Al Guest and Jean Mathieson of Rainbow Animation were commissioned by Capitol Records to create an animated [*music video*](#) of the song "[*A Routine Day*](#)".^[15] This video ran on [*Don Kirshner's Rock Concert*](#) and subsequently played as a short in Los Angeles on the same bill as [*Animal House*](#).

Following that, Guest and Mathieson got permission from Capitol Records to create a vehicle for Klaatu's songs. They wrote and directed a half-hour television special they titled *Happy New Year Planet Earth*, hoping that it would get yearly broadcasts as an alternative to Christmas specials. New Year's Eve was Mathieson's birthday. Again the group Klaatu was photographed and rotoscoped, with an astronaut wraparound created to connect the six Klaatu songs. Although the project was completed, Guest and Mathieson were dropped by their Canadian film investment group and wound up financing it themselves. They never released it.^[15]

In 2005, the group permitted the film to be screened in its uncompleted state at the KlaatuKon convention in Toronto.^[16] The unfinished animations were later released as part of the 2013 Sir Army Suit bonus disc.

Later years

Upon the release of their fourth studio album, *Endangered Species*, in 1980, the band for the first time included their individual names in the album package, and the songs were now credited to their individual writers. (Subsequent re-issues of earlier Klaatu material, as well as newly published Klaatu sheet music, also gave credit to the actual songwriters of each track, rather than a collective credit.) Although forced by Capitol to record *Endangered Species* in Los Angeles using established studio musicians to shore up the group's commercial chances, Klaatu continued to refuse to perform live. The album was a critical and commercial flop. The album's poor showing resulted in Capitol Records dropping the group. Now lacking a record label, Long and Draper temporarily formed a classic rock cover band with Freddy Coutts, *John Jones*, and John Bojicic, called FUNN, who played extensively around Toronto.

Klaatu was eventually signed by Capitol's Canadian division, EMI Canada, and released their final album, *Magentalane*, in 1981. This album saw the group returning to their brand of Beatles-influenced pop/rock. As a contractual obligation to Capitol-EMI in Canada, the band was forced to play their first-ever live dates and tour most of Canada to promote *Magentalane*. From November 1981, the group expanded to a sextet, enlisting *Gary McCracken* (drums), Mike Gingrich (bass) and Gerald O'Brien (keyboards) for live performances. However, in April 1982, Dee Long – never fond of performing live, by most accounts – quit the group. Although Woloschuk and Draper carried on performing for a few more months, with Terry Watkinson replacing O'Brien and Marty Morin replacing McCracken, Klaatu officially disbanded in August of the same year.

Reunions

The trio very briefly reunited in 1988 at *George Martin*'s AIR Studios in London with John Jones to record a single, "Woman," though no one was particularly happy with the results as the song was written by someone outside of the band (Paul Vincent Gunia) for the German television series *Tatort*. Initially Long had wanted to merely use the Klaatu name, but could not get the rest of the band's approval without their involvement. The single was released only in *West Germany* and did not chart, making it an extremely rare item in the Klaatu catalogue; Draper confirmed that the song was considered for a few rarities compilations, but all three band members had agreed to not include the track.

A second reunion had been attempted in 1991 to tie together with a proposed

compilation release, but plans fell through after a disagreement with their distributor, BEI.^{[[citation needed](#)]}

The three former members of Klaatu reunited on May 7, 2005, for a brief performance at Toronto's KlaatuKon.^[18] The set list consisted of "At the End of the Rainbow," "I Don't Wanna Go Home," "Cherie," "Magentalane," "All Good Things," and "Little Neutrino".^[16]

Post-Klaatu

Klaatu's albums were released on CD format rather late, and until the 2000s several companies, including [Capitol Records](#), released the albums with rearranged track orders. Finally, Bullseye Records, with the help of the band members themselves, released the albums in their original track listings. Bullseye also released a tribute album to Klaatu, *Around the Universe in Eighty Minutes*.

In 2005, Bullseye Records released a two-CD collection entitled [Sun Set](#), which compiled a number of rarities, demos, rare early singles, and the original version of *Hope* which had been delivered to Capitol Records, including the complete contributions made by the [London Symphony Orchestra](#), which had largely been removed from the original mix. The set also included a 40-page booklet including interviews with all of the former members of the band.

Bullseye Records of Canada also released *Rarities* in 2005, originally only in a vinyl LP format. Most of the material on the record consists of alternate mixes and single versions. A CD version, titled *Solology*, included the *Rarities* LP as well as concert recordings, and was released in March 2009.

On March 15, 2011, Klaatu announced the creation of their new record label, Klaatunes Records. The band also created an official website to go along with the new label. The label's premiere was a re-release of *Solology*. The band remastered their first three albums [3:47 EST](#), [Hope](#) and [Sir Army Suit](#).^[19]

On May 15, 2025, Terry Draper died from [leukemia](#) at the age of 73.^[20]

Band members

- John Woloschuk – vocals, bass guitar, piano, keyboards, acoustic guitar (1973–1982, 1988, 2005)
- Dee Long – vocals, electric and acoustic guitars, keyboards (1973–1982, 1988, 2005)
- [Terry Draper](#) – drums, percussion, keyboards, vocals (1973–1982, 1988, 2005)

Discography

Studio albums

- [*3:47 EST*](#) (named *Klaatu* outside Canada) (1976 Canada No.40, US No.32)
- [*Hope*](#) (1977 Canada No.49, US No.83)
- [*Sir Army Suit*](#) (1978)
- [*Endangered Species*](#) (1980 Canada No.55)
- [*Magentalane*](#) (1981 Canada No.26)

Compilations

- *Klaatu Sampler* (1981)
- *Klaasic Klaatu* (1982)
- *Peaks* (1993)
- [*Sun Set*](#) (2005)
- *Rarities* (2005)
- *Solology* (2009)

Singles

Year	Title	Chart positions				Album
		<u>CAN</u> <u>RPM Top 100</u> [21]	<u>CAN</u> <u>RPM A/C</u> [22]	<u>US</u> <u>Billboard</u> <u>Hot 100</u> [23]	<u>NLD</u> [24]	
1973	"Anus of Uranus"	–	–	–	–	Non-album single
	"Doctor Marvello"	–	–	–	–	Non-album single
1974	"California Jam"	36	–	–	–	Non-album single
1975	"True Life Hero"	–	–	–	–	Non-album single
1976	" <u>Calling Occupants</u> "	45	–	62	–	<i>3:47 EST</i>

	"Sub-Rosa Subway"	–	–	62	–	
1977	"We're Off You Know"	–	–	–	–	Hope
	"Hope"	–	–	–	–	
	"The Loneliest of Creatures"	–	–	–	–	
1978	"Dear Christine"	74	–	–	–	Sir Army Suit
1979	"Juicy Lucy"	–	–	–	–	
	"A Routine Day"	84	–	–	44	
1980	"Knee Deep in Love"	52	–	–	–	Endangered Species
	"I Can't Help It"	–	–	–	–	
1981	"The Love of a Woman"	45	28	–	–	Magentalane
	"December Dream"	–	–	–	–	
	"A Million Miles Away"	–	–	–	–	
1988	"Woman"	–	–	–	–	Non-album single